

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN NEW YORK CITY, JUNE 2, 1934.

The thirteenth meeting of the Commission of Fine Arts during the fiscal year 1934 was held at the office of McKim, Mead and White, 101 Park Avenue, New York City, on June 2, 1934. The following members were present:

Mr. Moore, Chairman,
Mr. Swartwout,
Mr. Lawrie,
Mr. Savage,
Mr. Coolidge,
also Mr. H. P. Caemmerer,

Executive Secretary and Administrative Officer.

The meeting was called to order at 11:00 a. m., daylight saving time.

1. MODEL FOR STATUE OF FRANCESCO VIGO: The Commission inspected a model for a statue to Francesco Vigo at the studio of John Angel, sculptor. Francesco Vigo was a French trader who helped finance George Rogers Clark in his campaign against the English in Indiana.

The model was made in approximately three inches to the foot scale and represented Vigo seated in the costume of a trader of pioneer days, that is, a fur coat, a coon skin cap and moccasins. The statue will be erected in granite and will be near the George Rogers Clark memorial building, at Vincennes.

The Commission discussed details of the model with Mr. Angel. The Commission congratulated Mr. Angel on the result. The model portrayed Vigo as a man of spirit and vigor. On the face of the pedestal will be the inscription giving his name and the dates of his birth and death (1747-1836).

The Commission approved the model and a report was sent to Dr. C. B. Coleman, Secretary of the George Rogers Clark Memorial Commission. (Exhibit A)
Mr. Swartwout and Mr. Coolidge recommended changes in the design of the pedestal, which are to be carried out in the model by Mr. Angel.

2. TEXAS INDEPENDENCE CENTENNIAL COIN: The Secretary reported that Hon. W. D. MacFarlane, House of Representatives, had protested against action taken by the Commission of Fine Arts at the meeting on May 28, to change the design of the coin; Mr. MacFarlane stated that the committee favored the sketches made by Mr. Coppini and they desired that this design be carried out since it presents subjects of great historical interest to the state.

The question was brought to the attention of Mr. Lawrie, who said that Mr. Coppini had talked with him over the telephone about the subject and that he would come to his studio next Monday to consider the models with him. Mr. Lawrie felt that the flags and portraits could be retained if they were absolutely wanted on the coin. (Exhibit B)

3. RESOLUTION TO PROHIBIT ALL-DAY PARKING NEAR THE LINCOLN MEMORIAL, AT WASHINGTON MONUMENT AND ON THE MALL: The Commission of Fine Arts unanimously approved the action of the National Park Service to prohibit all-day parking near the Lincoln Memorial, the Washington Monument and on the Mall roads. The Commission recommend that so far as the two-hour parking proposed is concerned, parking spaces be provided near the Lincoln Memorial and at other points for the accommodation of tourists. The Commission also recommend that all-day parking be prohibited in public parks, particularly near the White House. (Exhibit C)

4. ARLINGTON MEMORIAL BRIDGE DEVELOPMENT: The Commission met at the office of McKim, Mead and White and discussed with Mr. Kendall matters relating to the completion of the great entrance and the memorial avenue of the Arlington Memorial Bridge.

The Secretary presented a blue print of a drawing prepared by the National Park Service embodying suggestions made by the members of the Commission at the

meeting on May 28, for revising the ground plan for the Great Entrance.

Mr. Swartwout felt the drawing was not entirely satisfactory as the pavement of the plaza indicated an "arched-window effect" which dwarfed the plaza.

Mr. Kendall was asked what he thought of the revised design and he was generally agreeable to it. He felt it was a better plan than the paving plan that was carried out at the Great Entrance. It was decided that Mr. Kendall should make a design following the outline of the blue print.

Mr. Moore raised the question whether or not much of the Great Plaza pavement should be torn out because of the expense, which might mean that out of the allotment of \$139,500 a considerable sum would be used for repaving the Great Plaza. The Secretary reported that Mr. A. B. Cammerer, Director of the National Park Service, had just informed him that the National Park Service wanted the Great Entrance to Arlington completed in the right way and that if additional money was needed for new paving he felt he could get the amount through an additional allotment from the Secretary of the Interior out of P. W. A. funds.

The design for the bronze gates at the Great Entrance was then inspected. Mr. F. J. Adams of McKim, Mead and White said about two years ago the engineers of Colonel Grant's office had advised that the gates would not be structurally sound and their office had, therefore, asked for an alternate design, which Mr. Adams presented. The Commission compared the two designs and expressed the unanimous opinion that the original design of McKim, Mead and White was by far the better of the two. This pleased Mr. Kendall, who said he would have engineers go into the question of the structural durability of the gates.

As to the Memorial Avenue, Mr. Moore said that specifications are now being drawn up by the National Park Service for buying 200 white oak trees. Also he desired that they arrange for a holly hedge at least five or six feet high on each side of the Memorial Avenue. He said he was anxious to have at least the holly hedge planted this fall since it would do so much to bring the composition at the Virginia end of the Arlington Memorial Bridge development into shape.

The matter of a plan for Columbia Island Plaza was discussed but action with reference thereto was deferred until the next meeting of the Commission of Fine Arts, which the members present agreed should be held at the office of McKim, Mead and White on Tuesday, June 19.

The meeting adjourned at 3:30 p. m.

C O P Y

June 5, 1934.

Dear Dr. Coleman:

The Commission of Fine Arts at their meeting in New York City on June 2, 1934, approved the model of a statue of Francesco Vigo by John Angel, sculptor, to be erected at Vincennes.

This seated figure of Vigo is to be executed in granite. The Commission reiterate their recommendation that the Gibault also be done in granite. The Commission found the model entirely satisfactory. They request that the enlargement to the next size be submitted to them.

Very truly yours,

(Signed) Charles Moore,

Chairman.

Dr. C. B. Coleman, Executive Secretary,
George Rogers Clark Sesquicentennial
Commission,
State Library and Historical Building,
Indianapolis, Indiana.

EXHIBIT A

149 East 119th Street,
New York.
June 5, 1934.

Dear Mr. Moore,

I am enclosing a copy of a telegram from the Hon. W. D. McFarlane and a copy of my letter in reply.

Coppini and I spent some time over the design at his studio yesterday morning. He is very able on portrait statues, but is inclined to be elaborate in his compositions.

Savage and I thought that the winged figure of Liberty should be eliminated for the sake of simplicity. When I explained this to Coppini, he said that the committee and himself wish to retain this figure. I then indicated how its posture and the position of its wings could be changed so as to give an outline that would work better with the portraits and flags, which also would have to be somewhat differently disposed. I believe that Coppini understood and agreed that it would be to the advantage of the design to make the changes suggested, and I think that even though the figure of Liberty is kept, there will be a gain in unity and simplicity. On the United States side, he will make the head of the eagle erect and give it dignity.

I am to see more developed models embodying these changes as the work progresses, and when the designs are in shape he will submit them to the Commission of Fine Arts.

Sincerely yours,

Mr. Charles Moore, Chairman

EXHIBIT B

WESTERN UNION

Telegram

1934 June 2 AM 10 47

Lee Lawrie

THE JOINT COMMITTEES ON SCULPTOR AND DESIGN OF THE TEXAS DELEGATION UNANIMOUSLY APPROVE THE DATA SUBMITTED BY COPPINI FOR OUR MEMORIAL COIN PLEASE URGE ITS SPPOVAL BY FINE ARTS COMMISSION FOR WE FAVOR DESIGN AS SUBMITTED AND TRUST COMMISSION WILL APPROVE WITH ONLY PERFECTING CHANGES

W D MCFARLANE MC

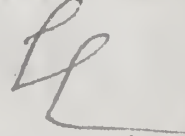
149 East 119th Street,
New York.
June 5, 1934.

Hon. W. D. McFarlane,
House of Representatives,
Washington, D. C.

Dear Sir:

I received your telegram asking that I urge the Commission of Fine Arts to approve Mr. Coppini's design for the Texas Independence Centennial Half Dollar. The Commission considered the sketches at its meeting of May 28 and made recommendations that it believed would help perfect the design without affecting the ideas in it. At Mr. Coppini's studio yesterday morning he and I discussed a possible rearrangement of the design that I think he is agreeable to using, and I believe that with his great ability we may expect that the more developed models that he submits will have the Commission of Fine Art's approval.

Yours very truly,



C O P Y

June 5, 1934.

Dear Mr. Cammerer:

The Commission of Fine Arts at their meeting in New York on June 2, 1934, were pleased to learn of regulations to be adopted with a view to prohibiting all-day parking near the Lincoln Memorial, on the Washington Monument grounds and on the Mall. The Commission adopted the following resolution on the subject:

The Commission of Fine Arts unanimously approved the action of the National Park Service to prohibit all-day parking near the Lincoln Memorial, the Washington Monument and on the Mall roads.

The Commission recommend that so far as the two-hour parking proposed is concerned, parking spaces be provided near the Lincoln Memorial and at other points for the accommodation of tourists so that the drives may be kept clear of parked motors.

The Commission also recommend that all-day parking be prohibited in public parks, particularly near the White House.

For the Commission of Fine Arts:

Very truly yours,
(Signed) Charles Moore,
Chairman.

Mr. Arno B. Cammerer, Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT C

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN NEW YORK CITY, JUNE 19, 1934

The fourteenth meeting of the Commission of Fine Arts during the fiscal year 1934, was held in the office of McKim, Mead and White, 101 Park Avenue, New York City, on Tuesday, June 19, 1934. The following members were present:

Mr. Moore, Chairman,
Mr. Swartwout,
Mr. Clarke,
Mr. Lawrie,
Mr. Savage,
also Mr. H. P. Caenmerer,

Executive Secretary and Administrative Officer.

There were also present Mr. William Mitchell Kendall and Mr. F. J. Adams of the firm of McKim, Mead and White; and Mr. John F. Nagle and Mr. Malcolm Kirkpatrick representing the National Park Service of the Interior Department. The meeting was called to order at 10:00 a. m., daylight saving time.

1. GREAT ENTRANCE TO ARLINGTON NATIONAL CEMETERY: Mr. Kendall presented a plan for the Great Entrance to Arlington National Cemetery, which was based on a plan that had been adopted by the Commission of Fine Arts at the meeting held in the office of McKim, Mead and White on June 2. Mr. Kendall had rearranged the plaza so as to do away with the temporary curbs, widened the walks to approximately 15 feet and had designed the plaza to be in accord with the main architectural outlines of the Great Entrance. There is to be an edge of green planting near the wall.

The Commission inspected the design and after a brief discussion approved it. (Exhibit A)

Mr. Kendall brought up the question of completing the Memorial Avenue. Mr. Moore said effort is being made to secure money for the holly hedge.

Mr. Kendall thereupon again recommended that the hedge be so planted as to provide for the niches. However, the Commission felt the hedge should be planted in a straight line. The Commission believed it would be impracticable to place sarcophagi on the Memorial Avenue as was contemplated in the original design of McKim, Mead and White. Also it will be necessary to provide entrances through the hedge to the enlarged Arlington Cemetery and that requirement should not be complicated by niches. (Exhibit A-1)

The sidewalks on the approach drive are to be 15 feet wide and center on the pedestals at the end of the Boundary Channel Bridge.

A discussion followed as to the plan for Columbia Island Plaza. A sketch was presented that had been prepared by the committee consisting of Mr. Swartwout, Mr. Clarke and Professor Hubbard representing the National Capital Park and Planning Commission. Mr. Kendall looked at it and in general thought it to be satisfactory. Thereupon Mr. Kendall submitted his sketch showing that he had separated the circles on the plaza proper to 400 feet from the centers instead of 300 feet. This shortened the cross arms to about 450 feet and Mr. Clarke thought this was very objectionable since automobiles would cover the distance in less than a minute and then would have to go around another circle at the end of the cross arms. The question was raised whether or not the circles at the end of the cross arms could be moved somewhat further north and south, respectively, and Mr. Kendall said he would look into this matter.

Mr. Kendall was still of the opinion that peristyles should be constructed on Columbia Island Plaza but the Commission did not favor this and it was also pointed out that there was no prospect of getting funds for them. The Secretary

raised the question whether an estimate had been prepared of the cost of construction work on Columbia Island Plaza. Mr. Kendall said nothing further had been done since the original plans for the Arlington Memorial Bridge were approved ten years ago and since then the large memorial columns have been omitted, which reduced the cost considerably. It was suggested that Mr. Nagle be consulted in the matter of preparing an estimate for the plaza as now planned.

Mr. Swartwout felt it might be better to substitute squares for the circles at the ends of the cross arms and Mr. Clarke seemed to think it might be possible to eliminate the circles and thus simplify the connection with diverging roadways from the ends of the cross arms.

2. STATUE OF GIBAULT FOR VINCENNES: Under date of June 5, 1934, the following letter was received from Mr. Albin Polasek, requesting that the Commission of Fine Arts allow him to use bronze instead of granite for the statue:

June 5, 1934.

Mr. Charles Moore,
Fine Arts Commission,
Navy Building,
Washington, D. C.

My dear Mr. Moore:

May I thank you for the real pleasure of the conference with the Fine Arts Commission last week. I felt it an honor to meet those distinguished artists, and am very grateful for their commendation of my monument to Father Gibault.

I have been thinking over our discussion about the material. While I feel that the figure would look very well in granite, however I originally started with the idea of having it in bronze, and I had in mind a certain aim of simplified modeling that might be

lost in the stone. In the model it looks as if it could easily be made in granite, but when I carry it out full size according to my plan, I believe that some of the modeling will not show up as well in that material. For of course cut granite has not the glow and light and shade of bronze. Moreover, as the figure is to be only eight feet high, I think that it would appear to advantage in bronze. If it were to be of larger size, I should feel quite differently about it, and should perhaps prefer the granite.

As for the patina, I understand that within two years the gas tanks are to be removed from the vicinity, and I see no reason why the bronze should blacken. I notice that some of my bronzes here are mellowing and improving in color year by year. My figure of Music near the Art Institute, originally a darkish brown, is changing to a much lighter antique green that is very pleasing.

In any case, I do not want to be contrary to the Commission. Even if I carry out my plan, I shall show you photographs of the full size model, and you can tell me if you agree with me.

Sincerely yours,
(Signed) Albin Polasek.

The matter was referred to Mr. Lawrie, who advised that granite would result in a better statue; however, he felt that the wishes of the sculptor should govern in the matter and accordingly agreed to the use of bronze. The Commission acquiesced in the matter. Mr. Polasek was informed accordingly.
(Exhibit B)

3. TERRA COTTA PANELS, AGRICULTURE DEPARTMENT BUILDING: Under date of June 14, 1934, the following letter was received from Rear Admiral Peoples, Director of the Division of Procurement of the Treasury Department, submitting sketches for terra cotta panels for the main entrance to the extensible building of the Agriculture Department facing Independence Avenue:

Chairman,
The Commission of Fine Arts,
Washington, D. C.

Sir:

Mr. Duncan Phillips, Regional Director of the Public Works of Art Project, has submitted to this Division a sketch prepared by Mr. Julian L. Rayford, to illustrate the decorative panels which the Regional Director and the Secretary of the Advisory Committee to the Treasury on Fine Arts have suggested might be applied to the Laboratory and Office building for the Department of Agriculture, this city.

While at the present time funds are not available for carrying out such a scheme, the drawing is submitted for your comment and advice as to the suitability of the decoration proposed.

There is also forwarded to you herewith, letter of May 8, addressed to Mr. Phillips by the Secretary of Agriculture, which it is believed you will find self-explanatory.

Respectfully,
(Signed) C. J. Peoples,
Director of Procurement.

The letter from Secretary Wallace endorsing the scheme was as follows:

May 8, 1934.

Mr. Duncan Phillips, Regional Director
Public Works of Art Project
Treasury Department
Washington, D. C.

Dear Mr. Phillips:

Your suggestion as to placing some of Mr. Rayford's terra cotta panels on the north facade of the south building of the Department of Agriculture is, I think, an excellent one.

If this matter can be arranged with the Supervising Architect of the Treasury Department and the Commission of Fine Arts, I think these decorations would be very handsome and very much in keeping with the American spirit.

Sincerely yours,
(Signed) H. A. Wallace,
Secretary.

A letter was received from Mr. Duncan Phillips, Director of the Phillips Memorial Gallery, and Chairman of the Washington Regional Committee on the Public Works of Art Project, describing the sketches. Mr. Phillips had sent

a letter to each member of the Commission on the subject and this was considered with the sketches. (Exhibit C)

Mr. Watkins was present at the meeting and Mr. Lawrie and Mr. Savage were requested to confer with him and give the sketch panels special consideration. Mr. Lawrie and Mr. Savage decided that the sketches should be revised and that the work should have architectural supervision; also that several of the figures should be replaced by others and that the panels should be made to be worked into the brick rather than appear hung on the wall. The recommendations of Mr. Lawrie and Mr. Savage were endorsed by the Commission and they were embodied in a letter to Rear Admiral Peoples. (Exhibit D)

4. FLAGPOLE AT HAINS POINT, EAST POTOMAC PARK: Mr. Moore stated that the sum of \$100,000 has been raised in California for a memorial in Washington to Franklin K. Lane, Secretary of the Interior, from 1913 to 1920. This amount is to be available on the death of Mrs. Lane. Mr. Moore said the committee favors Hains Point, which is at the south end of East Potomac Park, for the site of the memorial flagpole. It would be given an architectural setting with a balustrade at the edge of the water. The fund is in the care of the former President of the United States, Herbert Hoover, President Franklin D. Roosevelt and Mr. Adolph Miller, Chairman of the Federal Reserve Board, Treasury Department. On June 19, 1934, Mr. Miller wrote to Mr. Moore on the subject as follows:

My dear Mr. Moore:

I thank you very much for your kind note of June 11th with inclosures of photographs and drawings of various flagstaffs, and copy of a bill showing the procedure necessary to be taken

in Congress in connection with the project we talked about for a flagstaff at Hains Point.

I am taking the liberty of keeping the copy of the bill which you sent with your letter for future reference and am returning the photographs and drawings, which you doubtless want for your files. Both Mrs. Miller and I are particularly impressed with the beauty of the mountings for the flagstarfs at the Union Station.

We went over Hains Point very carefully a few mornings ago and I am more than ever impressed with the eligibility of the site for a fine flagstaff.

I note that you are to discuss the matter at the meeting of the Commission of Fine Arts in New York on June 19th, and will be greatly interested in hearing how the project appeals to the Commission.

With many thanks for your kindness, believe me,

Very sincerely yours,
(Signed) A. C. Miller.

Mr. Charles Moore,
Chairman, The Commission of Fine Arts,
Navy Department Building,
Washington, D. C.

The Commission concurred in the erection of the flagpole at the proposed location. (Exhibit E)

5. SIGN, BUS CENTER, SIXTH STREET AND PENNSYLVANIA AVENUE, N. W.:

Under date of June 14, 1934, the following letter was received from Mr. F. J. Adams, of McKim, Mead and White, regarding a sign for the bus terminal at Sixth and Pennsylvania Avenue:

Mr. H. P. Caemmerer,
Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Dear Sir:

In connection with the bus station to be opened at Pennsylvania Avenue and Sixth Street, it is proposed to use an electric sign worded as below:

BUS - CENTRE
OF
WASHINGTON

Alternate positions for the sign are under consideration.

- A. In the 10' wide arched central opening, and parallel to the building line.
- B. At right angles to the building at or over the central arch, and projecting over the sidewalk.

We are lacking at the moment in information as to whether Scheme B is permissible under rules established by public authority, and whether any electric sign for this building would also come within the jurisdiction of the Commission of Fine Arts. If so, has it established rules to be followed? Are Neon light signs acceptable?

Could you help us to the information we lack for our further guidance?

Yours very truly,
McKim, Mead & White,
per F. J. Adams.

Mr. Adams was informed that the bus station was in the area prescribed by the Shipstead-Luce Act and that according to the rules of the Commission of Fine Arts no advertising signs in that location which project beyond the building line or exceed 25 square feet in area are permitted. A letter confirming this was sent to Mr. Adams. (Exhibit F)

6. BRIDGE AT GLENCARLYN, VIRGINIA: Under date of June 14, 1934, the following letter was received from Mr. A. H. Bell, Assistant Engineer of the Virginia Department of Highways, submitting a blue print of a bridge which is being erected over Four-Mile-Run on the Lee Highway in Arlington County, Virginia:

Fine Arts Commission,
Washington, D. C.

Gentlemen:

As instructed by Mr. C. S. Mullen, Chief Engineer,
I am sending you herewith a set of plans on the Bridge

over Four Mile Run near Glencarlyn, in Arlington County.

Yours very truly,
C. S. Mullen, Chief Engineer,
By A. H. Bell,
Asst. Engr. Surveys and Plans.

The Secretary stated that the bridge is under contract and it is a question whether anything could be done in the matter of the design. However, it was the desire of Dr. Johnson, General Manager of the Lee Highway Association, that the Commission see the design and accordingly this blue print was sent.

Mr. Clarke inspected the blue print and said it was a bad design. Mr. Swartwout concurred in this. The Commission expressed regret that the Highway Department of the State of Virginia had not submitted the design before the contract was made as otherwise the Commission could have helped them secure a better design. Mr. Bell was informed accordingly. (Exhibit G)

7. WARD CIRCLE PLAN: The Secretary submitted a plan received from the National Capital Park and Planning Commission for a "circle" at Massachusetts and Nebraska Avenues for the General Artemas Ward Statue. This plan showed an inner circle in the form of an ellipse on the axis of Nebraska Avenue. A previous plan had shown the ellipse on the axis of Massachusetts Avenue and the Secretary stated that Mr. Nolen, Director of Planning of the National Capital Park and Planning Commission had informed him that the District Commissioners refused to pave the area without an ellipse. The Commission decided, however, that their recommendation for a complete circle 240 feet in diameter should be carried out. Mr. Clarke said it was bad planning to attempt to put in an ellipse at this location. The Commission decided to take this matter up directly with the District Commissioners. (Exhibit H)

8. ADVERTISING SIGN FOR CHILDS RESTAURANT: The Secretary submitted a design for a neon display sign on Childs Restaurant on Pennsylvania Avenue near 14th Street. He said originally the company had asked for a sign about 40 feet in length bearing the words, "Childs Restaurant", and now this had been reduced in the new sign to the word, "Childs", that would take in an area of 25 square feet but with some decorations at the ends of the sign. The Commission interposed no objection to the erection of the sign but advised that the decorations at the ends be omitted.

9. PAN AMERICAN OFFICE BUILDING: Mr. Moore stated that Dr. Rowe, Director of the Pan American Union, had again advised that they wished to proceed with construction of the administration building. The triangle at 19th Street and Constitution Avenue on which the building is to be located is to be cleared very soon. Mr. Moore felt that the design approved by the Commission calls for a very ordinary and unsatisfactory building and is not properly related to 19th Street as widened; also Mr. Moore felt that the triangle on the north side of Virginia Avenue should be taken into consideration in connection with this design for future expansion of the Pan American Union.

The preliminary sketches prepared by Dr. Cret for such expansion were again inspected by the Commission and after discussion the Commission agreed that another attempt should be made to have the drawings for the Administration Building revised. It was noted from a letter received from Dr. Cret that this involves considerable expense as it might mean throwing away the plans for the new building that had been approved and making new plans.

The Commission felt, however, that the subject was of such importance that when built the building should be put up in the right way. Mr. Swartwout offered to confer with Dr. Frederick Keppel of the Carnegie Foundation on the subject and the Commission were pleased to have Mr. Swartwout do this.

(Mr. Swartwout reported by letter to Mr. Moore, dated June 22, 1934, as follows:

Dear Mr. Moore:

At the last meeting, or one of the meetings, when we were discussing the extension to the Pan American Building, I said that if I had the authority of the Commission I would speak to Fred Keppel and see if we could arrange about additional money for Cret. I saw him last night at the Century, and while I only had a few minutes talk with him, as he was with some one else, I explained what the trouble was and he said that the Carnegie Foundation was in it now up to the neck and as long as they were in it they wanted to do it in the best way possible, and if there was any better way than what Cret had shown, he was very much in favor of his making the revised scheme, and that he would authorize me to say that when Cret presented his bill for extra work, he would be paid. He was very definite about it and repeated it two or three times, so I think we ought to get a revised study from Cret. It will be like getting a new job for him.

Yours very truly,
(Signed) Egerton Swartwout.

Mr. Moore informed Dr. Rowe and Dr. Cret of the above statement.

(Exhibit I) (See also I-1)

10. TEXAS CENTENNIAL COIN: The Commission were advised by Mr. Pompeo Coppini that his revised models for the Texas Centennial Coin were ready for inspection by the Commission. These models had been made twenty-four inches in diameter and it was found impracticable to bring them to the office of McKim, Mead and White. In view of the number of matters before the Commission

at the meeting it was decided that Mr. Lawrie and Mr. Savage should represent the Commission at the inspection of the models, with power to act.

Mr. Lawrie and Mr. Savage inspected the models and reported their approval of them by letter as follows:

149 East 119th Street,
New York.
June 20, 1934.

Dear Mr. Caemmerer,

Mr. Savage and I approved Mr. Coppini's models for the Texas Independence Centennial half dollar. We requested some minor changes in the figure of Liberty, and in the claws and a wing of the eagle. We thought that the finished models, from the standpoint of design, were much improved over the first sketches. Judged as coins they would have been finer had it not been necessary to include so many elements.

Sincerely yours,
(Signed) Lee Lawrie.

A letter approving the models was sent to the Director of the Mint.

(Exhibit J)

11. UNION SQUARE: Mr. Frederick Law Olmsted, consulting landscape architect for the Union Square project, considered with the Commission his revised design for Union Square. When asked whether a reflecting basin or fountain had been considered, Mr. Olmsted said that the dome of the Capitol would be reflected with the top cut off, which would be unfortunate.

Mr. Olmsted pointed out conditions that were presumed when the 1901 Plan for Union Square was made, which do not obtain now. Further, he said the thought that the Congressional Commission on Enlarging the Capitol Grounds would be opposed to cutting down existing large trees and encroaching upon any part of the Capitol Grounds. Mr. Olmsted said that he had made the plan in such a way as to give reasonable assurance of its being carried out.

Thereupon Mr. Swartwout emphasized the importance of considering the plan from an architectural standpoint and said that he would like to see carried out the composition of Mr. McKim as shown on the 1901 plan, which gave a terrace at the west side of the Capitol as a stylobate; that when this matter was first brought up by Mr. Olmsted, he was not familiar with the site or the conditions in Union Square, but that since he has made a careful study of the problem on the site and studied the 1901 and subsequent plans, and that he felt the original scheme was far and away better than any suggested: that he considered this to be an architectural problem rather than a landscape problem, and that in his opinion the terrace at the edge of the Capitol Grounds need not be set back to form a perfect rectangle for the square, but it could project into the square somewhat with proper easements at the corners on the axis of the two converging avenues.

Mr. Olmsted said that he had reached the conclusion that the Mall would not relate well to the Capitol Grounds if the 1901 scheme was adopted. He emphasized the fact that there is objection to encroachment upon the Capitol Grounds to create a plaza. Mr. Olmsted was of the opinion that it would be impossible to carry out the 1901 plan now. Mr. Swartwout said that by advancing the terrace into the square, the Capitol Grounds would not be curtailed, which would remove the objection Mr. Olmsted mentioned. Mr. Olmsted felt that there is a question whether or not it would be possible to agree upon a solution and then inquire into the practicability of carrying it out in whole or in part.

Mr. Clarke brought up the question of the inadequacy of the two circles both from the standpoint of design and traffic use, one at the end of Maryland Avenue and the other at the end of Pennsylvania Avenue. He expressed

the opinion that a makeshift plan should not be accepted, but that a plan for the ultimate scheme for the development of Union Square should be prepared and approved and such work accomplished as would be along the lines recommended on that plan. Not to anticipate changing the circles including the Garfield and Peace Monuments at this time would mean further changes later on. The plan prepared by Mr. Olmsted may be considered as a palliative.

Mr. Swartwout thought a very good scheme could be worked out by which the Capitol Grounds would not be encroached on, but the straight line carried through as it is at present. This would leave the Capitol Grounds intact but would encroach on the plaza; however, he thought that could be handled easily. The straight line would be eased back at the head of the two diagonal avenues. Mr. Swartwout made a rough sketch illustrating this. He believed such a plan would rather help the plaza than hurt it.

A comparison was then made with the Place de la Concorde (illustrated in "Civic Art" by Elbert Peets). It was pointed out that the Place de la Concorde is a plaza that is seen from four sides whereas Union Square is at the head of the Mall and is seen from eight different views. Mr. Swartwout questioned the relevancy of this.

Mr. Olmsted demurred when asked if he was willing to give further study to a plan which embodied the principles set forth in the 1901 scheme because he said there were no funds available for this work. He offered the suggestion that possibly some work might be undertaken immediately which would be suitable for any plan such as the removal of certain trees in the central part of the Mall extended to the Grant Monument.

Mr. Olmsted then pointed out some of the difficulties in attempting to carry out the 1901 Plan. He called attention to a sewer near Union Square



that comes near the top of the ground, the widening of Third Street, etc. The expenditure for the present, would be for clearing trees from certain parts of the area, putting in drains, water pipes and lighting; grading and putting in good topsoil. It was suggested that if the drains were put in to accommodate the depressed scheme of Mr. Olmsted, they would be equally valuable for the higher scheme of the plaza.

The Commission suggested that the question of constructing the stylobate for the Capitol be not brought up now. Mr. Olmsted summarized the difficulties in carrying out the 1901 Plan as follows:

1. Possible failure of the scheme to work out a satisfactory relation to the diagonals.
2. Possible interruption of the sweep of the vista.
3. A paved plaza might tend to dissipate the continuity of relation with the Mall.

The Commission, however, contended that the McKim plan with certain modification would be the best treatment for Union Square and there is no compromise between that and the plan presented by Mr. Olmsted. The Capitol is the head of the Mall and Union Square should be properly designed to give it individuality rather than simply an end to the Mall planting. Mr. Clarke suggested that a plan for Union Square be prepared showing the scheme as it should be carried out, for if a plan is followed that is unsatisfactory and constructed according to it, money would be wasted.

Mr. Olmsted said the National Park Service has an allotment of \$226,000 for developing Union Square and unless the money is spent it may be impounded. There is also the question of a plan that calls for ultimately expending a great deal more money, which is not available at the present time, and it is

necessary to first obtain the approval of the Congressional Commission on the Capitol Building and Grounds. However, Mr. Olmsted said he would give the plan further study to see whether it could be worked out on a different basis than his submitted study and as a plaza treatment. To finally outline the views of the Commission of Fine Arts, Mr. Olmsted said:

"This Commission will be glad to see the project proceed with a view to removing trees within the prescribed limits but beyond that until the Commission of Fine Arts sees the plan which it is able to approve, one quite different from the one presented at this meeting, this Commission would prefer that nothing be done except that which would obviously obtain for any plan." The members of the Commission said that that expressed their views of the situation. Thereupon Mr. Olmsted agreed to make more studies with a view to meeting the recommendations of the Commission of Fine Arts in this matter.

Mr. Olmsted mentioned the fact that he had already had a model made of Union Square, 1/16-inch to the foot scale. The members of the Commission, however, did not think a model necessary at this stage.

12. EXECUTIVE OFFICE PLANS: Mr. Moore stated that Mr. Gugler had informed him that the President has decided that the Executive Offices should be enlarged by an extension east instead of south. Mr. Swartwout said that Mr. Gugler had also been talking with him about the design. The Commission felt that Mr. Gugler had worked out a satisfactory solution of the problem by an extension of the building east and providing an additional story over the whole building, much to be preferred over the proposed extension south.

(On June 25, 1934, Mr. Gugler showed Mr. Moore a set of drawings of the plan to extend the Executive Office eastward, and it was approved by letter to the President. (Exhibit K))

The meeting adjourned at 4:30 p. m.

C O P Y

June 25, 1934.

Dear Mr. Cammerer:

The Commission of Fine Arts, at their meeting in New York City on June 19, 1934, approved a design submitted by Mr. William Mitchell Kendall, of the Office of McKim, Mead and White, architects, for the Great Entrance to Arlington National Cemetery. This design contemplates replacing temporary pavement and curbs by permanent construction.

A print of the design is enclosed.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Hon. Arno B. Cammerer, Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT A

C O P Y

June 25, 1934.

Dear Mr. Adams:

This morning we received your letter of June 21st, inclosing blue prints of plans of the Arlington Memorial Bridge development considered by the Commission of Fine Arts at the meeting in your office on June 19, 1934.

I inclose a copy of the letter sent to the Director of the National Park Service, approving the design for the Entrance to Arlington National Cemetery.

The Commission of Fine Arts continue to be of the opinion that the hedge should be planted in straight lines. Entrances through the hedge into the enlarged cemetery will have to be provided later, and that requirement should not be complicated by niches.

We are working hard to get an allotment for the hedge.

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. F. J. Adams,
c/o McKim, Mead and White,
101 Park Avenue,
New York, N. Y.

EXHIBIT A-1

C O P Y

June 21, 1934.

My dear Mr. Polasek:

Your letter of June 5, regarding the Father Gibault Statue was considered by the Commission of Fine Arts at a meeting on June 19, 1934. The question of using bronze or granite for the statue was again brought to the particular attention of Mr. Lawrie. Mr. Lawrie was of the opinion that granite would make a better statue but he felt that the wishes of the sculptor should govern in the matter. In the circumstances Mr. Lawrie concurs in your using bronze for the statue and this will be agreeable to the Commission of Fine Arts.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. Albin Polasek,
9 East Ontario Street,
Chicago, Illinois.

EXHIBIT C

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

June 14,

NOTED 934

RECEIVED
COMMISSION OF FINE ARTS
WASHINGTON D. C.
JUN 15 1934

Mr. H. P. Caemmerer, Secretary
and Administrative Officer,
Fine Arts Commission, Navy Department Building,
Washington, D. C.

Dear Mr. Caemmerer:

The Supervising Architect of the Treasury, Mr. Simon, will present to the Commission of Fine Arts at its next meeting a decorative project sponsored by the Public Works of Art for Region Four. As Chairman of the committee for this region and speaking for its membership I wish to state how profoundly interested we have all been in encouraging the artist, Mr. Julian Lee Rayford, as he made a number of carved and colored plaster panels in low relief, developing his dream for decoration of any Federal Building in Washington which the Fine Arts Commission might deem appropriate for their final execution on a larger scale in terra cotta. The project has been proposed for a definite building by Mr. Edward Bruce and it has been enthusiastically admired and specifically desired for that place by the Secretary of Agriculture, Mr. Henry A. Wallace, whose letter to me Mr. Simon will show you. I regret to say that I cannot be in New York to speak on behalf of this proposal but Mr. C. Law Watkins, one of the members of the Regional Committee, will make a special point of going to New York for the meeting. I am submitting herewith the explanation of his project and the expression of what it means to him - prepared by the artist. Mr. Rayford is one of the most interesting and unique discoveries of native talent made by the P. W. A. P. in its recent subsidy of artists unemployed.

These carved and colored reliefs of legendary heroes and well loved characters out of American folk lore are proposed for installation around the doorways and between the windows along the brick facade of the Department of Agriculture's offices to the south, facing Independence Avenue. The site is not a conspicuous one and the building is an annex and in spite of its classic capitals and pediment has a definitely utilitarian and unadorned appearance. The yellow brick is in need of the blue which Mr. Rayford has used freely in his color scheme, and terra cotta of a moderate glazing would accord perfectly in texture. The drawing is archaic and the means are entirely appropriate to the expression, with its authentic record of personalities dear to the people through song and story in the remote regions of America. We feel that here is a survival of the pioneer spirit; that the pictorial images are plastic equivalents of the emotional life which has gone into the making of America since the days of the covered wagon. Over the doors and between the windows

June 14, 1934

the artist proposes a use of decorative ornament and he has drawn freely from Indian, Aztec and other sources. All through the proposed scheme would run a recurring motif of corn which originated in America and symbolizes its soil. I wish that Secretary Wallace could attend your meeting in person and tell you how much he wants these terra cotta panels for the Department of Agriculture. They would be in Washington a desirable foil for the more traditional and cultivated decorations in sculpture which represent American civilization. It is eminently fitting that there should be monumental decorations to suggest the raw material for a native American art and this comparatively inconspicuous annex offers an admirable opportunity for an experiment in expressive and symbolical sculpture. It would afford an outlet to one of the most promising of our younger sculptors in a period of critical need and also would conclusively show that the Fine Arts Commission dares to recognize the legitimate place of the primitive in America as similar examples of popular art and folk art have been recognized in the culture of the older nations. I am really enthusiastic over the fascinating effect which these decorations would have for the proposed site and I earnestly hope that the work will be approved and carried out while the present Secretary of Agriculture is in office. He is eager to see these Rayford panels incorporated into his building. I hope that the enclosed description by Mr. Rayford will be carefully read and that the meeting will take favorable action on what could not fail to be a most interesting and rewarding experiment in the decoration of a building which is quite remarkably appropriate for such a project.

Very truly yours

Duncan Phillips

DP.E

P.S. We have been fortunate in having Mr. Rayford assisted by a conscientious and admirable craftsman, Carmelo Aruta, and we would like to keep him in collaboration with Mr. Rayford because he brings to the project exactly those qualities which the originating artist needs. His architectural drawing however which Mr. Simon will submit lacks all suggestion of atmospheric shadows and makes the colored panels jump out as they would not do in the light of day and especially in the situation, where the sun never shines directly on that side of the building.

The The spaces between the panels in these doorways will bear designs of thunderbirds and plumed serpents and corn. Mr. Wallace, the Secretary of Agriculture, wants me to use "lots of Indian and corn."

Between the first floor windows will stand other reliefs celebrating legends and songs: Uncle Remus, the great story teller, John Henry, the immortal stevedore, the Circuit riding preacher, from whom came all our Negro spirituals and most of our church hymns, the old Yankee peddler, the old builder of clipper ships, the Western corn farmer, the Northern wheat farmer, the Southern cotton planter, the blackface minstrel, Andrew Jackson, the fighting man, P. T. Barnum, the circus wizard, Walt Whitman, and the red men Osceola, Tecumseh, Sequoiah, and Red Eagle. Besides these, about eighteen additional figures would fill the remaining spaces.

As a beginning I think it might be well to fill one unit at a time. First the Paul Bunyan-Davy Crockett doorway. Second the Mark Twain-Casey Jones doorway, later the groups between the windows.

Above the panels, between the second storey windows, would be medallions carrying Indian designs.

The size of the reliefs between windows would be seven feet by three feet. They too would bear Indian borders.

I earnestly petition the Fine Arts Commission to allow me to carry forward this project.

Explanation of my project on American Folklore, to be read to the Commission of Fine Arts.

Julian Lee Rayford

What I propose to create in this project is an artistic expression of American folklore through figures of folk heroes and other figures representing folk songs and legends. The work is to be done in sculpture, in low relief, each relief to be cast in terra cotta, colored and glazed. Color is necessary because the project is an American epic, and America is inconceivable without color. I am going back to primitive sources for a great deal of my decoration. All colors will come from the primitive palette, red, yellow, blue, green, orange, brown, black and white.

All the great national expression of any people has come through the deification and portrayal as gods of its greatest heroes, Thor, Wotan, Freya, Zeus, Athena, Theseus, David, Samson, Isis, Osiris, Jesus, Mohomet, Quetzcoatl, and Coatlique. Therefore I make gods of my Americans. Our sculptors have been singularly blind to the magnificent force, the instinctive voice of any people: its folklore.

Folklore is absolutely neglected in our country. You go to any library, the Congressional Library included, and you turn to Folklore and there you will find alphabetized and categorized with infinite detail the folklore of every nation under the Sun except that of America. Americans are appallingly ignorant of their own legends. Apparently they think mythology applies only to the ancient Greeks and the forgotten Hittites.

The first man I mean to portray is Paul Bunyan, the great lumberjack, whose activities extend clean across the Canadian border from Maine to Seattle. The feats of Hercules, Samson, Theseus, were puny beside those told and believed about Paul Bunyan who piled up the Rockies and the Alleghanies while he dug out the channel of the Mississippi River with his watch charm. He is the supreme legend of the North American continent.

The second hero is Davy Crockett, who symbolizes the frontier.

These reliefs of Paul and Davy would flank the main doorway, each panel seventeen feet high by eight feet wide. A decorative border encloses the reliefs. These borders bear Indian designs. Indian motifs are utilized to show that white man mythology is grounded in the deeper earth of the red man. Paul Bunyan wears a mackinaw shirt, red, blue, yellow. He wears a green sash, grey-brown corduroy pants, and black boots with yellow soles. Davy Crockett wears yellow buckskin. The background in both panels is blue.

The second doorway would be flanked by Mark Twain as a steamboat pilot, and Casey Jones the great locomotive engineer...They commemorate transportation. The dimensions of these two are the same as the panels bearing Paul and Davy.

C O P Y

June 30, 1934.

Dear Admiral Peoples:

The Commission of Fine Arts at their meeting in New York City on June 19, 1934, inspected the sketch prepared by Mr. Julian L. Rayford to illustrate decorative terra cotta panels proposed for the Agriculture Department Building facing Independence Avenue. The Commission were in conference with Mr. C. Law Watkins regarding this matter.

The designs came to this Commission with the statement that no allowance has been made to pay for the execution of them. Therefore, the discussion can be made only in general terms.

First, the Agricultural Extension was designed with no provision for external sculptural treatment. To place pieces of terra cotta on the brickwork in the spaces proposed in the two large panels would be seriously to interfere with the architecture of the building. These two designs should not be used, for architectural reasons.

Secondly. It would be interesting to see a design for a complete panel of terra cotta designed as a unit to cover the entire front of the first story between the piers. The piers themselves should not be ornamented. In that case a design might be made to show the farm projects of the United States worked out as a harmonious composition.

Thirdly. The use of portraiture in terra cotta is hazardous. That material has ways of shrinking not yet altogether mastered,

EXHIBIT D

and the results are prone to develop into caricatures. It is to be feared that the friends and admirers of Mark Twain might take offense at a portrayal of him that tended to exaggerate his peculiarities.

The Commission have in mind the beautiful and fitting expression of American symbolism as worked out by Bertram Goodhue and his associates in the Nebraska State Capitol. Also the Mark Twain mural by Gari Melchers in the Missouri State Capitol. Also the four American explorers now being placed on the columns of the Roosevelt Memorial in New York, and the statue of George Rogers Clark being fashioned for Vincennes.

These and numerous other like examples show that American sculptors and painters are (as they ever have been) working to express American life and achievement in a manner permanently convincing.

These sketches are returned with the advice that when money is available a new start and new designs be made.

For the Commission of Fine Arts:

Very truly yours,
(Signed) Charles Moore,
Chairman.

Rear Admiral Christian J. Peoples,

Treasury Department,
Washington, D. C.

C O P Y

June 27, 1934.

My dear Mr. Miller:

Your letter of June 19, returning the flagstaff photographs, has come.

The members of the Commission of Fine Arts were entirely favorable to the erection of a memorial flagstaff at Hains Point, provided a proper setting shall be furnished in order to give the point a monumental character as the water approach to Washington, and also as the center of the activities represented by the Army War College, the Navy Yard, the Flying Field and, across the Potomac, the Mount Vernon Highway.

In the opinion of the Commission the amount of money (somewhat more than \$100,000) will be sufficient to accomplish these purposes.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. A. C. Miller,
236 Treasury Building,
Washington, D. C.

E

C O P Y

June 21, 1934.

Dear Mr. Adams:

Confirming the information given you at the meeting in your office on June 19, regarding an electrical sign for a bus station at Pennsylvania Avenue and Sixth Street, I am pleased to inform you that this location is within the area prescribed by the Shipstead-Luce Act, under which the Commission of Fine Arts has limited control over private buildings in the District of Columbia.

A sign on Pennsylvania Avenue should not exceed 25 square feet in area and must not extend beyond the building line. Therefore, the sign according to Scheme B could not be erected. There is no objection to neon signs if there is no red lettering.

Sincerely yours,

(Signed) H. P. Caemmerer,

Secretary.

Mr. F. J. Adams,
Office of McKim, Mead and White,
101 Park Avenue,
New York, N. Y.

EXHIBIT F

C O P Y

June 25, 1934.

Dear Mr. Bell:

The set of plans for the bridge over Four Mile Run near Glencarlyn in Arlington County, Virginia, received the attention of the Commission of Fine Arts at their meeting on June 19, 1934. It was understood that a contract for the bridge has been let.

The Commission inspected the plans and expressed regret that a contract for the bridge has been let since otherwise the Commission could have offered suggestions that would have improved the design of the bridge, in their judgment.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Charles Moore,

Chairman.

Mr. A. H. Bell, Assistant Engineer,
Surveys and Plans,
Department of Highways,
Richmond, Virginia.

EXHIBIT G

C O P Y

June 29, 1934.

Dear Major Gotwals:

By Act approved May 21, 1923, Congress authorized and directed the Director of Public Buildings and Public Parks of the National Capital to select a suitable site and grant permission to the President and Fellows of Harvard College to erect on public grounds of the United States in the City of Washington a monument in memory of Major General Artemas Ward. Congress provided that the site chosen and the design shall be approved by the Commission of Fine Arts.

In consultation with the National Capital Park and Planning Commission and the Director of Public Buildings and Public Parks, the Commission of Fine Arts approved a site at the juncture of Massachusetts and Nebraska Avenues. The preparation of this site involved the creation of a circle at that point, where in the judgment of the authorities mentioned a circle should be created to the advantage of both the plan of the city of Washington and convenience of traffic.

The creation of the circle at this point involved the purchase and gift of the necessary lands and after much consultation the American University dedicated their land and Harvard College bought at a reduced price land of the Glover Estate,

EXHIBIT H

assuming also certain costs for paving. The understanding was that an adequate circle should be created at that point.

A plan has been submitted which shows instead of a circle an ellipse together with outlying crescents. The result of carrying out this plan would be practically to nullify the gifts made by Harvard College and by American University. Moreover in the judgment of the landscape member of the Commission of Fine Arts, who has perhaps had more experience than any other person in this country in the laying out of parks and parkways the proposed plan instead of being an aid to traffic would be most dangerous as well as most ineffective in accomplishing the desired result.

The Commission of Fine Arts, therefore, respectfully request the Commissioners of the District of Columbia to prepare a plan for a circle 240 feet in diameter with a 40-foot driveway designed to go around it. This is particularly desirable for that locality since at the present time it is uncertain as to whether Nebraska Avenue or Massachusetts Avenue will carry the bulk of the traffic.

The erection of the statue is being delayed pending the completion of the design for the circle and the paving of it.

The Commission of Fine Arts understand that this request has also the approval of the National Capital Park and Planning Commission.

Sincerely yours,
(Signed) Charles Moore,
Chairman.

Major John C. Gotwals,
Engineer Commissioner of the
District of Columbia.



C O P Y

June 30, 1934.

Dear Dr. Cret:

Mr. Swartwout has written of his talks with you and Dr. Keppel, and the desire of the Commission of Fine Arts to have the Pan American Annex sit further back in the triangle so as to give a larger planting space on Constitution Avenue. The building may be advanced somewhat but not entirely beyond the line of the Public Health Building. Moreover, it should recognize Virginia Avenue, which is too important a traffic-thoroughfare to be closed; and also it should have some family resemblance to your Pan American building.

The Commission are deeply concerned about these points.

Cordially,

(Signed) Charles Moore,

Chairman.

Dr. Paul P. Cret, Architect,
112 South 16th Street,
Philadelphia, Pennsylvania.

EXHIBIT I

1870

Received of the
Honorable Secretary of the
War Department
the sum of \$1000.00
for the purchase of
land for the
use of the
Army.

Wm. H. Hunt
Secretary of War

Wm. H. Hunt
Secretary of War

PAUL PHILIPPE CRET
ARCHITECT

PAUL P. CRET
JOHN F. HARBESON
WILLIAM J. H. HOUGH
WILLIAM H. LIVINGSTON
ROY F. LARSON

ARCHITECTS' BUILDING
17TH STREET AT SANSON
PHILADELPHIA

July 10, 1934.

Charles Moore, Esq., Chairman,
Commission of Fine Arts,
Navy Dept. Bldg., Washington.

Dear Mr. Moore :

I beg to acknowledge receipt of your letter of
June 30, 1934.

I communicated it to Dr. Rowe, Director of the
Pan American Union, and on his advice shall await his in-
structions before proceeding with new studies.

Very sincerely yours,



PPC/W

CC to Dr. Rowe

EXHIBIT I-1



C O P Y

June 25, 1934.

Dear Mrs. Ross:

The Commission of Fine Arts at their meeting on June 19, 1934, approved the models for the Texas Centennial 50-cent piece by Pompeo Coppini, sculptor, of New York City. A photograph of the models is inclosed.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Hon. Nellie Tayloe Ross,
Director of the Mint,
Washington, D. C.

EXHIBIT J



C O P Y

June 25, 1934.

My dear Mr. President:

The Commission of Fine Arts have examined with care and interest the revised plans prepared by Mr. Gugler for the enlargement of the Executive Offices.

The Commission unhesitatingly and thoroughly approve them. The necessary office space has been attained without serious impairment and with a nice sense of architectural fitness.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

The President,
The White House.

EXHIBIT K

